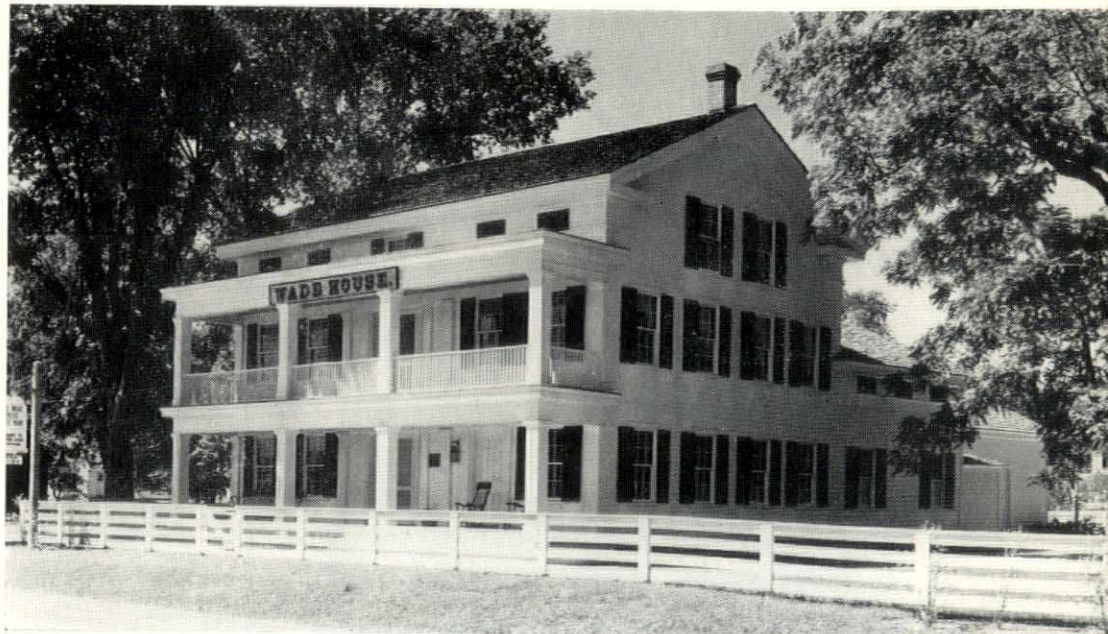


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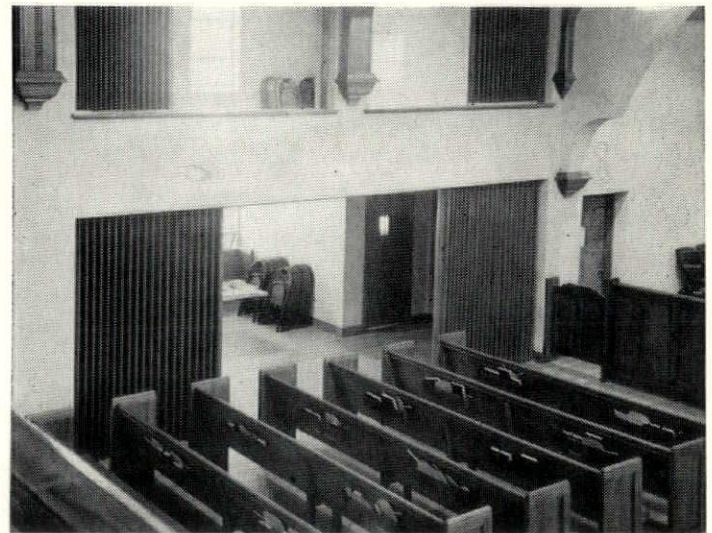
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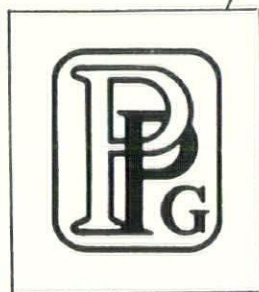
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## Editor's Note

A small paean of pleasure: Several requests have been received to use or reprint our series on Merits of Incorporation. Mr. Bardwell's concluding remarks will appear in July.

We also must report a "goof". A sharp-eyed reader called and with ungentle irony asked if we really thought the Weiler & Strang designed church pictured on the cover indicated a trend "away" from contemporary church design as our May cover comment stated. We did not. We do not. We meant "away from traditional church design", or "toward contemporary". You pick it.

## COVER COMMENT

The Wisconsin Architect is proud to report details of the Wade House restoration by the Kohler Foundation which received an award at the Minneapolis A.I.A. Convention. National recognition of a Wisconsin firm brings out our state pride. Our congratulations, and our cover, to the Kohler Foundation.

### THE WISCONSIN ARCHITECT

Volume 23, No. 6  
Official Publication of

#### Wisconsin Architects Association

N. J. Russell, Jr., Editor and Publisher  
Published Monthly  
Subscription, \$1.00 per year  
Business and Editorial Offices  
828 N. Broadway, Milwaukee 2, BRoadway 2-0822

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A Chapter of the American Institute of Architects

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# Awards in Many Fields Highlight AIA Convention

## Fine Arts Medal Goes to Mestrovic

The Fine Arts Medal of the American Institute of Architects was bestowed this year upon Croatian sculptor Ivan Mestrovic, a new citizen of the United States who is now teaching and working at Syracuse University. The award, established in 1919, is the highest honor the Institute can bestow in the fine arts other than architecture.

The 71-year-old sculptor is not only considered one of the best artists, but is one of the most prolific. In the past four years he has produced 17 pieces of sculpture in marble and bronze, nine oil paintings on wood, six large wooden reliefs, and many drawings.

His finished work reflects various forces in his life: his childhood in the Croatian hills, Bible tales heard from his mother, and the internal turmoil of his country during its wars.

Mestrovic's first work was as an apprentice to a stone-cutter in Dalmatia, and he studied further in Vienna. He then worked in Paris, where he met Rodin and began exhibiting his work.

The sculptor was imprisoned during World War II for his pro-Allied sympathies and was released only after Vatican intercession in 1942. In January 1947, the self-exile came to the United States at the invitation of Syracuse University. Here he completed the last 13 of his 29 wood panels of the Life of Christ begun in 1917. In 1954 he became a citizen of the United States.

Mestrovic's most recent commission is with the Mayo Clinic at Rochester, Minnesota, where he has executed a typically herculean work cast in gleaming bronze. It is a straight-backed figure of a young man straining to reach the sky, 28 feet from tip-toe to finger-tips. It is called "Man and Freedom" and into its graceful, masterful pose Mestrovic has brought the philosophy that guides him through his work. It is a decorative motif with the

facade of their new diagnostic building.

Mestrovic said this about the work: "Sculpture and art in general should contribute to human civilization, human progress in mankind's spiritual development. In my opinion, 'abstract in art' is only another slogan. All great art must be expressed within the limits of form. As thought must be expressed in form, so the craftsmanship of the artist must be subjected to the discipline of honest workmanship."

The AIA award was made June 23 by President Clair W. Ditchy at the Annual Banquet of the Institute's Convention in Minneapolis.

## Calligrapher, John Benson, Given Craftsmanship Medal

John Howard Benson, calligrapher of Newport, Rhode Island, received this year's Craftsmanship Medal of The American Institute of Architects. Established in 1915, this award is the highest honor bestowed by the Institute for craftsmanship in metals, masonry, wood, glass, pottery and allied arts.

The award was made on June 23 by President Clair W. Ditchy at the Annual Banquet of the 87th Convention of The American Institute of Architects in Minneapolis.

Living and working quietly in Newport, Benson quietly but rapidly acquired fame in his own and allied professions for his excellence in lettering — on paper, stone and wood.

Born in Newport in 1901, he studied art in New York City. He had no formal education in lettering or calligraphy, but returned to his home, studied early gravestones in Newport, and spent vacations learning carving from the apprentice in the John Stevens Shop, originated in 1705. Benson became part owner of this old shop in 1927.

He is known for his sculpture, loves to do metal founding and die sinking, is skillful with wood, and he also paints; he is a collector, scholar and antiquarian. Not least,

(Continued on Page 4)

## Calligrapher . . . (Cont'd.)

(Continued from Page 3)

he is a sailor by heredity, environment, and avocation.

His most important book, "The Elements of Lettering," of which he is co-author with Arthur Graham Carey, now has a second edition being published by McGraw-Hill.

He illustrated with woodcuts of two seasons Henry Beston's "Herbs of the Earth." "Gravestones of New England" was published in *Creative Art*, September and October, 1932. "Lettering Portfolio" was published by the Museum of Fine Arts, Boston, in 1939.

He wrote, designed and printed, on his Berry Hill hand press in his own back yard, 150 editions of "The Flags of the Old State House," in which the printing of all the flags in many colors was a tremendous undertaking.

Besides many war memorials, carvings, and inscriptions in stone, his many commissions include the Harvard Medal and the Rhode Island Tercentenary Half-Dollar, 1936, both in collaboration with Carey, and the Yale Medal in 1952.

## Bannister Wins Kemper Award

Turpin C. Bannister, professor of architecture at the University of Illinois, received the Edward C. Kemper Award of The American Institute of Architects on June 23 at the Annual Banquet of the AIA's 87th Convention in Minneapolis.

The award, bestowed in recognition of service to the Institute, was presented by President Clair W. Ditchy to the distinguished architect who was editor of "Evolution and Achievement" the first volume of "The Architect at Mid-Century," the Report of the Commission for the Survey of Education and Registration of The American Institute of Architects.

Bannister, who was made a Fellow of the Institute in 1953, is a graduate of Denison University and also holds degrees from Columbia and Harvard Universities. He served on the faculty of Rensselaer Polytechnic Institute, and has served as head of the Department of Architecture at the University of Illinois.

His work with the AIA includes the Committee on Preservation of

Historic Buildings, of which he was chairman for three years; the Committee on Education; and secretary-treasurer and then president of the Alabama Chapter. He has also been active in the Society of Architectural Historians as its president and editor of its Journal.

## Albert Mayer, FAIA, Delivers Convention Keynote Message

The keynote address at the 87th Annual Convention of The American Institute of Architects, which meets June 21-24 in Minneapolis, will be delivered by Albert Mayer, FAIA, of the New York firm of Mayer and Whittlesey. Speaking on the theme of the Convention, "Designing for the Community," Mayer, through his long and distinguished experience as an engineer, architect, housing authority and city planner, will have many stimulating and provocative thoughts to offer.

Albert Mayer studied and started his professional life as an engineer, and in a very short time had established himself as a very successful engineer and builder. Then in the thirties he became deeply concerned with housing problems and the great needs for some slum clearance. These interests drew him close to Henry Wright and Clarence Stein, early leaders in this movement, and even in the early thirties Mayer was a stimulating force in this new and challenging area.

His technical training and professional interests led him in 1934 to take his professional examination in New York City and become a registered architect. He then became chief architect for the Resettlement Administration project in Greenbrook, New Jersey, jointly with Henry Churchill, where he became for the first time associated as a professional with public housing and community planning. From here he joined with Julian Whittlesey in the formation of the present firm of Mayer and Whittlesey, one of the new firms that combines town planning and architecture.

Mayer had graduated from Columbia College in 1916 and took an engineering degree at Massachusetts Institute of Technology in 1919. His career at M. I. T. was interrupted for military service during World War I when he served as Second Lieutenant of Artillery.

After six years with Mayer and

His writings include numerous articles on history of architecture, city planning, and architectural education in professional journals and encyclopedias.

Denison University awarded him the honorary degree of Doctor of Fine Arts in 1949.

Whittlesey he again felt the call of military service which he entered as a Captain in the Corps of Engineers. Assigned for duty with the Air Force in 1944 he was sent to India where for two years he was engaged in the construction of air bases in the China-Burma-India theater of operations and rose to the rank of Lieutenant Colonel.

As with many Americans who served in the CBI theater, the conditions and problems of India were puzzling and challenging. He met the challenge by a study of the land and the people and made friends among the common people and the leaders. This eventually led to an exchange of ideas between Mayer and Pandit Nehru on the pressing rural problems of India. Following the war Nehru invited Mayer back to study more closely the conditions he had observed. As a result he became the guiding hand for the Etawah project, the Gorakpur project, and other pilot projects in Indian rural development.

Mayer and Whittlesey provided the master plan for Chandigarh, the new capitol city of the Punjab province, for greater Bombay, master plans for a university in Bombay state and master plans and architectural designs for the Allahabad Agricultural Institute. In addition the firm did the housing administrative buildings and laboratories for the Standard Vacuum Oil Company's new refinery in Bombay, the first in India.

In other foreign lands Mayer and Whittlesey designed Kitimat, a completely planned city for 50,000 people for the Aluminum Company of Canada; a secret city in Africa, to be completed after 1960, and a Israeli suburb near Jerusalem.

Mayer's amazing success unquestionably stems from his own philosophy of architecture and planning "what may be done with our environments so that they may become a fitting frame for humane living."

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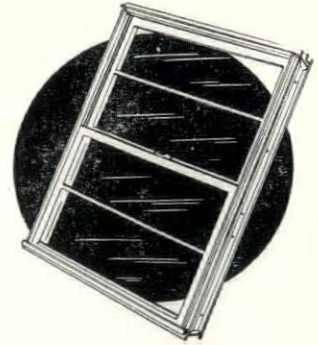
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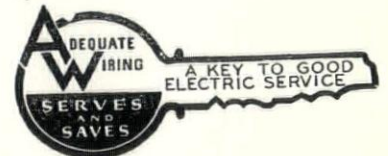
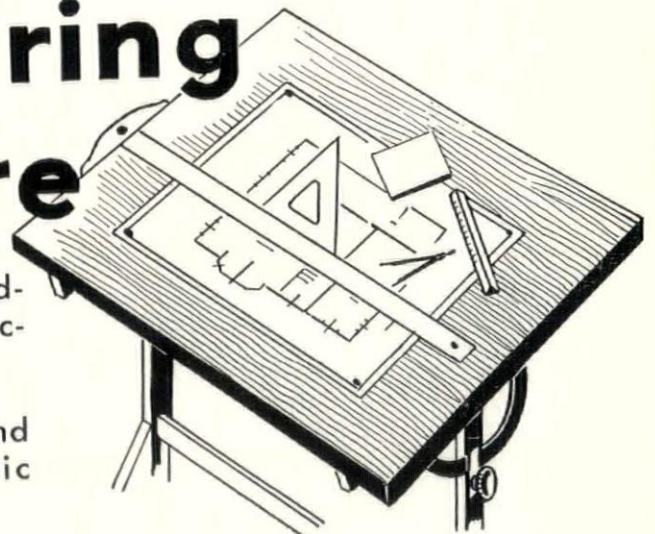
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# Kohler Foundation's Wade House Restoration

An award of recognition of an organization for distinguished achievement in architecture was presented to The Kohler Foundation by The American Institute of Architects at its annual convention in Minneapolis June 21 for the restoration of Wade House. This is the story of that restoration.

Wade House, started in 1847, and completed in 1851, was a tired and dilapidated old structure when, at the instance of Mrs. Herbert V. Kohler, it was purchased by the Kohler Foundation in 1950.

Mindful of the historic significance of the old inn, and impressed by the simple but beautiful lines of the building, Mrs. Kohler set about restoring it and its furnishings as a memorial to Marie Christine Kohler, who had become interested in Wade House before her death in 1943.

As Mrs. Kohler planned the restoration of the inn, it became apparent that the Butternut House and the old Black Smith shop were integral parts of the picture, and the Kohler Foundation purchased the additional property which now makes up Wisconsin's newest State Park.

Thus began three years of planning and of working to recreate for the people of Wisconsin this historic site, typifying the spirit and the fortitude of the frontier; the honest enterprise of the free individual; the painstaking workmanship and craftsmanship of the pioneer.

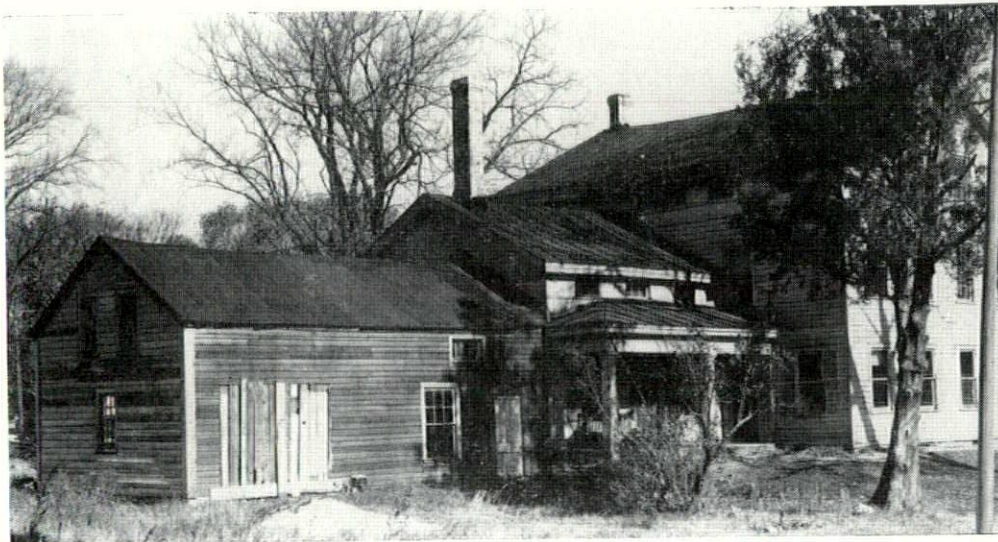
Today, Wisconsin's newest State Park also typifies the spirit and fortitude of Ruth DeYoung Kohler, her enterprise, and her painstaking.

Mrs. Kohler did not live to see her dream become a reality.

That it took courage and ingenuity to restore the old properties would be attested by the architects and engineers who examined the buildings. Wade House, itself, they agreed, probably would have collapsed within five years. The main ridge had sagged as much as 12 inches. The foundation, in places, was little more than rubble. The leaky roof had been sheathed with tin.

Rebuilding alone would have been difficult, but restoration posed even greater problems.

The main ridge was raised; layer upon layer of paint was removed



*Before . . . . .*

from the mellowed white pine and butternut woodwork; the cedar shakes roofing the century-old building were restored; bearing timbers were reinforced to bring the building back into line; partitions were removed and others were restored according to the original plans.

Insofar as possible, all the original materials were saved, and used in the restoration. Where necessary to make replacements, the original materials were matched as closely as possible. The shingles, or shakes, used to repair the roof, for example, were imported from British Columbia.

When the Wade House was purchased by the Kohler Foundation, the furnishings were included. These, fortunately, included many items that were among the original furnishings. The articles of furniture, such as settles, highboys, beds, clocks with wooden works, and the old tavern fixtures, were carefully repaired and refinished by master craftsmen. Also included is a large collection of spatterware — in the pea fowl pattern (largest is the DuPont collection, which is believed to include some pieces originally owned by the Wades), the "everyday" china of ironstone, which is also a collector's item, old lamps, and stoves, books, and documents.

To supplement these furnishings, Mrs. Kohler scoured the countryside, attended auctions to obtain the authentic antiques which make Wade

House and Butternut House and the old Black Smith shop not only priceless treasure troves for the antique enthusiast, but even more important, present a true picture of the pioneer way of life.

The Black Smith Shop, which was old Sylvanus Wade's first venture at Greenbush, is equipped with a century-old bellows and forge, the old tools, and some of the articles brought to the shop for repair.

The Black Smith Shop is on the banks of the Mullett River, a busy little stream which hustles through the town of Greenbush. Just above the smithy are the ruins of the old dam which impounded water to supply the power for the long-gone grist mill and a saw mill.

Butternut House, west of the Wade House, was the home of Charles Robinson and his wife, Julia, the oldest daughter of Sylvanus Wade. Robinson was a carpenter and helped Sylvanus build Wade House. That he was also an artisan is shown by the tasteful architecture of his home. And this leads to the belief that he planned the architecture of the Wade House, which has been designated by the American Historic Buildings Survey as "a building that should be preserved."

In Butternut House, Mrs. Kohler intended to depict the manner in which a family lived in Wisconsin's territorial days.

(Continued on page 7)

# Richard Philipp, FAIA, Honored by AIA



After . . . . .

## Century-Old Wade House Rich in Tradition and Beauty

Old Wade House, the dominant structure in Wisconsin's newest state park, was also known as the "Half Way House."

The century-old inn presented to the Wisconsin Historical Society by the Kohler Foundation last June 6th, was exactly half way between Sheboygan and Fond du Lac on the old plank road, and today is equidistant between these two cities on State Highway 23.

The inn and other buildings on the park property of 4½ acres, have been completely restored under the direction of the late Mrs. Herbert V. Kohler.

Wade House was built in 1851, by Sylvanus Wade, and was operated as an inn by him and members of his family for more than 90 years.

With completion of the plank road in 1852, traffic increased, and business at Wade House prospered.

Eighteen four-horse teams plied the highway built of white pine cut from the adjoining forest, except in the winter months when the port of Sheboygan was closed to lake shipping, and four teams were sufficient to handle the business.

The stages were operated by the Wisconsin Stage Line, and main-

tained as regular schedules as road and weather conditions permitted.

The heavy Troy and Concord coaches were used. They were intended to accommodate eight or nine passengers, but often more were squeezed in. The theory was that the tighter the passengers were packed into the coaches, the less discomfort they would suffer from the bouncing and jolting of the springless coach.

The run from either city to Greenbush took about five hours, depending on road and weather conditions. Wade House was a major stop. Here, horses were changed, passengers rested and obtained refreshment and, if it was meal time, were served from the inn's famed menu.

The inn, with its neat "front parlor" for the ladies, its spacious tap room, and its large dining room, is furnished just as it was in its heyday.

In the dining room, the tables are set with the original ironstone dinnerware, a collector's item. There is also a fine collection of the rare spatterware, of the pea fowl pattern. This ware, made in Staffordshire, England, for the Pennsylvania Dutch, doubtless was brought west

The creation of the State Park went beyond the restoration and re-furnishing of buildings, however. The landscaping, too, was restored. The butternut trees, the sugar maples, the high bush cranberries, and wild crabapples of a bygone day were replanted.

In the historic old inn, the smithy, Butternut House and, as Mrs. Kohler wrote for a souvenir brochure describing the State Park, "in the quiet of the village, in the rural charm of trees and water and greensward, there is revived something of the spirit and enterprise that is every American's heritage."

by Sylvanus' wife Betsy, who was a native of New Milford, Pennsylvania.

The stage coach inns, of which Wade House is an outstanding example, not only dispensed food, drink and shelter to the weary travelers, but also served as town halls for their communities.

Town meetings, caucuses, conventions were held in Wade House, and on the third floor an elegant ball room was the scene of dances, concerts, shows and lectures.

In the tap room the men of the community threshed out local, state and national politics and problems.

Church services were held in the Wade House, before the first church in Greenbush was built. Commissioners of the plank road company held business meetings there, and the aroused citizenry of the village held an indignation meeting at Wade House when they learned that the Sheboygan and Mississippi Railroad planned to by-pass them. But their resolutions were in vain, and eventually the railroad was built to neighboring Glenbeulah, which enjoyed a brief prosperity.

Today, Greenbush is an "inland" town, but is still served by the old Sheboygan-Fond du Lac trail, with a smooth ribbon of concrete replacing the bumpy white pine logs. The route today is State trunk highway 23, and the traveler can make the

(Continued on page 8)

## Century-Old . . . (Cont'd.)

(Continued from Preceding Page)

journey from Sheboygan or Fond du Lac in something less than 30 minutes, as compared to the five hours it took the stagecoach passenger, and the two and one-half days it took Sylvanus Wade and his covered wagon over the old Indian trail in 1844.

Old Wade House and the other buildings in the park — Butternut House, the home of Charles Robinson; Sylvanus' old blacksmith shop; the sugaring cabin — are open to the public daily through November.

Editor's Note: In a forthcoming issue an article will describe the antique collection on display in Wade House.

## Novotny Announces New Wade Co. Catalogue

Wade Manufacturing Company, celebrating its ninetieth year, announces the completion of a new line of carrier-fittings.

In an effort to "take the mystery out" of selecting the correct carrier-fitting, Wade has published a carrier-fitting selection catalog (AIA File 29-H-8) containing all information necessary to select the correct carrier-fitting for all mechanical or architectural conditions. The catalog includes scale drawings of recommended and minimum required pipe space dimensions, photos of the various types, and a check list showing each available variation for every manufacturer's fixtures.

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## Engineer J. W. Follin Becomes Honorary Member of AIA

James W. Follin, nationally known civil engineer of Washington, D.C., was awarded an Honorary Membership in The American Institute of Architects at its 87th Annual Convention in Minneapolis, June 21-24.

Commissioner of the Urban Renewal Administration, Housing and Home Finance Agency, Follin addressed the convention at a luncheon June 21, speaking on Urban Renewal, and sat with the panel for the seminar on "Rebuilding the City" that same afternoon.

After being graduated from the University of Michigan, he rose

## Victory Steel Completes New Office Building



Victory Steel Supply Co., Milwaukee, has just completed a modern, new, two-story service and office building to replace the one destroyed by fire more than a year ago.

The entire building is air-conditioned and styled to offer customers and employees the best in modern comfort and conveniences. Each office has a built-in "background-music" system and is appointed to blend with the overall interior design.

Of particular interest is the new "Drive-In" Order Department that offers immediate material pick-up service, and a spacious display room

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through municipal engineering to such posts as: Assistant to the Chief Engineer of the Pennsylvania Department of Highways; Secretary to the Construction Code Authority under the National Recovery Administration; Chief of the Home Building Service of the Home Owners Loan Corporation and the Federal Home Loan Bank Board; Managing Director of the Producers' Council; Deputy Administrator of the Federal Works Agency; and in July 1953, to Director of the Division of Slum Clearance and Urban Redevelopment in the Housing and Home Finance Agency. In December 1954, when that organization was converted to the Urban Renewal Administration, he was appointed to his present position of Commissioner to direct the urban renewal program authorized by the Housing Act of 1954.

Throughout his long and distinguished service in Washington, Follin has been a sincere and understanding friend of The American Institute of Architects. AIA relationships with the agencies which he has headed have always been of the best, and he can be credited with being one of the chief contributors to the very high level of under-

standing now enjoyed by the Institute with the Federal Government.

## Producer's Council to Honor AIA Aide

Theodore Irving Coe, FAIA, Technical Secretary of The American Institute of Architects, was presented with the Producers' Council's prized Award of Recognition during the AIA's 87th annual convention which opened June 20 in Minneapolis.

The award, given only to persons who attain positions of leadership and rendered outstanding services to the construction industry for a long period of time, was presented during the June 21 luncheon at the Radisson Hotel. General James A. Van Fleet was a guest speaker.

Mr. Coe, a member of the Institute since 1922, has held the position of Technical Secretary since 1935. He served as the first president of the Washington Building Congress and holds memberships in the Washington Society of Engineers, the American Society of Military Engineers and an honorary membership in the Producers' Council. He has been chairman of the Board of Zoning Readjustment of the District of Columbia since its formation in 1938.

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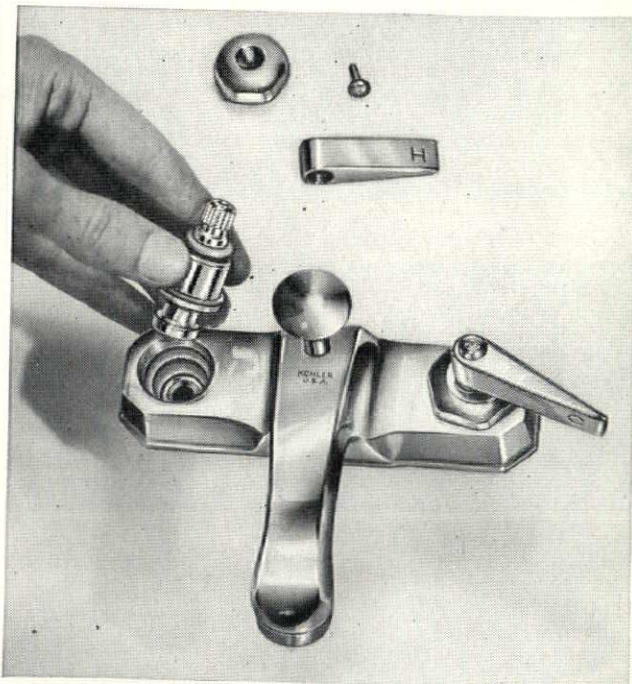
## KOHLER CENTRA and ROCKFORD FITTINGS

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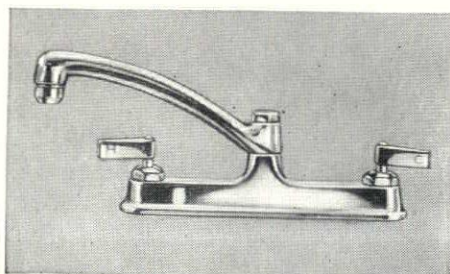
Parts subject to wear can be easily and economically replaced. Removable seats have chromium-plated surfaces. Removable sleeves have double-action threads, deep and cleanly cut for positive water control. Stems and sleeves have long-life "O" ring packing, easily replaceable. Large waterways provide ample volume.

Kohler fittings are tested under greater-than-normal water pressures, and closely inspected. Spouts are designed so that the beauty of the fitting is maintained with or without aerator.



ROCKFORD top-mounted sink fitting. Easy to install.

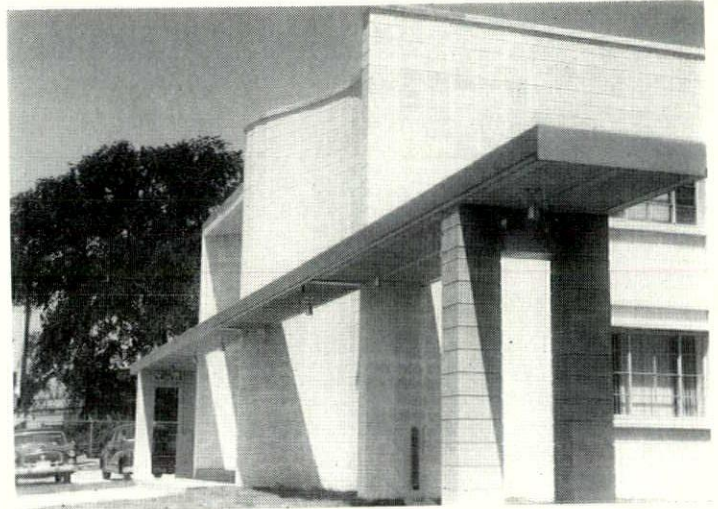
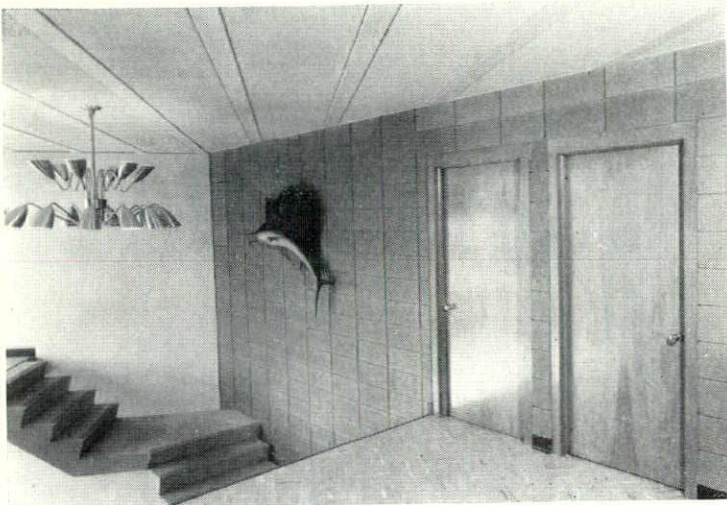
CENTRA lavatory fitting, showing removable thread sleeve and seat. Compact, 1 piece body saves space, makes installation and cleaning easy.



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## *New Economy Block Company Offices Show Versatility of Concrete Product*

The engineering, architectural and building profession of Milwaukee and vicinity, and the general public, had an opportunity during June 27 to visit one of the newest examples in the state of the architectural flexibility of concrete masonry.

The occasion was an open house at the Economy Block Company's new office building in Wauwatosa. This firm, headed by William R. Menard, is one of the most progressive in the masonry construction field and long has been an advocate of better production methods and more versatile uses for concrete block.

Mr. Menard had three basic ideas in mind in the construction of this building. First, he wanted to prove concrete as a finished material. In other words, a material that stands on its own merit.

Second, and quite naturally, he was desirous of showing concrete masonry to its best advantage and to demonstrate in a practical way that it is as flexible architecturally as any building material.

The third objective was to show that while a concrete masonry unit is held in rigid form, it doesn't have to be confined to ninety degree angles but can be used in standard sizes for curves or for angles of any greater or lesser degree. Actually in this case, ninety degree angles

were used only when dictated by proportions of the building.

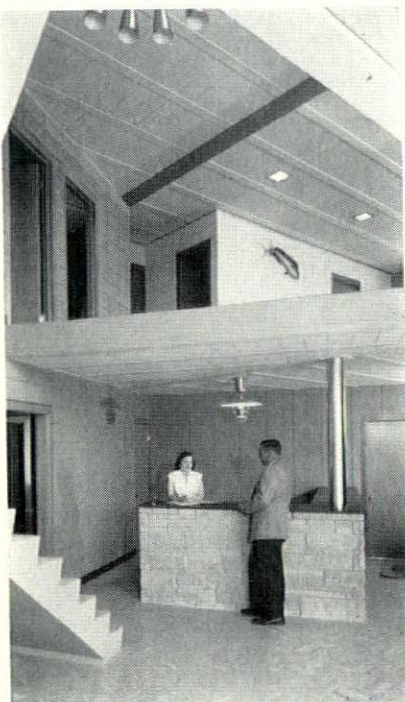
Mr. Menard believes the structure achieves all these goals with its curved facade, diagonal walls and diverse interior treatment, all with standard lightweight masonry units. No engineering or construction difficulties were encountered either with the facade or the diagonal walls.

The ability to combine one wall section with another was accomplished easily because the masonry units were being fashioned to their particular needs by simple, job site tools, such as a power hand saw equipped with carborundum blades. This permits precision work that couldn't be done with the old fashioned hammer and chisel method.

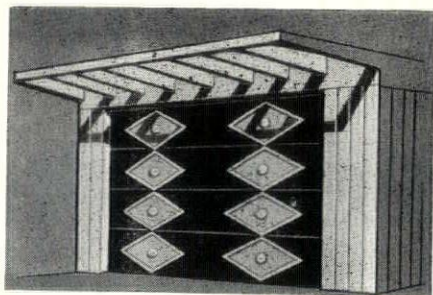
Curves for the facade were developed by sawing off the back ears of standard twelve inch block. This allowed a radius of five feet for the circle, and the facade itself is a combination of twenty-six feet and five feet radius curves. All exterior walls, including the curved section, were laid in stacked bond with control joints employed at selected intervals.

Interior partitioning was done with standard six inch lightweight units, and the treatment given the walls demonstrates the multiple patterns

(Continued on page 12)



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## Block Offices . . (Cont'd.)

(Continued from page 10)

and textures possible with standard units.

An additional illustration of the simplicity of masonry construction was the fact that electrical, plumbing and heating contractors were able to install their pipe runs prior to erection of the interior partitions without incurring extra expense or complication.

After they had finished, the masonry partitions were built around the mechanicals through the use of sawed block and half units. Thus, the need for chases was eliminated.

Flexibility of masonry units again was demonstrated by recessed lighting made possible by using a masonry saw to cut the filler block of the F and A precast system used in the ceilings.

One feature of the building is a large fireplace in the president's office. This, like the receptionist's counter, was constructed of split concrete units. Their rough texture provides a pleasant appearance while blending harmoniously with the uniform register of the stacked bond walls.

Of special interest, perhaps, from an engineering standpoint is the free standing, cast-in-place stairway that greets arrivals upon entering the office. The upper end of the stairway is suspended from a bridge-like extension of the second floor which spans the two-story lobby section. This span, like both floors and the roof, is constructed of F and A precast joists and filler block.

For the exterior fenestration, the F and A joist system was used in construction of a canopy which runs the full length of the building proper and extends twenty feet beyond.

Overall dimensions of the building are forty by forty feet. It contains two stories and a full basement. Upstairs are three offices and a multiple purpose area that will be used for sales meetings, a technical library and educational programs. The multiple purpose area will seat 50 people for technical meetings.

On the main floor are the plan room, auditing room, lobby, receptionist's area and dispatching room. In the basement are an employees' shower and locker room, utilities room, laboratory and records room. Incidentally, the records room is designed for use as an emergency air

raid shelter and is being equipped accordingly.

The Economy Block Company was founded in 1921 by Lester E. Schwalbe. Upon his death in 1952 he was succeeded as president by his son-in-law, Mr. Menard. Other officers are Mrs. LaRae Menard,

vice-president; A. H. Boelk, director and sales manager, and N. J. Buerger, secretary. The company operates three full automatic block machines capable of producing 3,000,000 concrete masonry units per year. Michael Krueger, plant superintendent, is in charge of production.

## Madison Division Meets with IES

Eleven members of the Madison Division of the WAA, a chapter of the AIA, were present at the joint meeting with the Illuminating Engineering Society recently at the University Memorial Union Building. Guest speaker for the evening was Mr. Don Caverly of the Sylvania Electric Co., whose topic was "Latest Trends in Shopping Center Lighting."

According to Mr. Caverly, peoples' likes and dislikes in light color and design vary and therefore it is impossible to equate what is good design in the field of store lighting. In a school or office building or in industry, it is easy to decide what is good practice by practicing accepted lighting standards — but in store and commercial lighting there are no rules to follow. What Gimbels does, Macy wouldn't have; lighting is showmanship and requires imagination and creative talent.

Some designers want 100% fluorescent lighting; others, 100% incandescent lighting. Somewhere between the two he believes is the fair compromise which varies with each job. Lighting a store deals with aesthetics, and as such is a matter of personal taste. The solution depends on the nature of the store, its location, its patrons, the rental area, and the type of merchandise, and varies from time to time. The solution should depend more on common sense than the application of a slide rule.

Mr. Caverly did not feel he could cover all aspects of lighting in the time allotted, so he emphasized two facets of the subject: (1) color and its use and (2) application of various types of sources. He stated he believed the best type of lighting in his opinion had an unknown source; that the light ideally would appear as if from nowhere to light the feature subject.

Under the topic "Color and its

use" he claimed that the use of color has had the greatest impact on merchandising today. For example, pink shirts and this year's cars show the impact of the trend. The old monotone green or blue car is definitely dated; one refrigerator company (Kelvinator) is coming out with seven different colors of ice boxes alone. This trend creates an increasing demand in the approach to color lighting.

Because color is important, the light source (lamp) is important as well as its featuring background. An orange square in a green background looks deeper than the same orange square in a red background. Similarly, a green square in a yellow square looks deeper than in a blue square. The reason for the deeper colors in both cases, he pointed out, was because the persistence of vision was the compliment of the background color which tended to deceive the eye in seeing deeper colors than existed. For example the orange square in the green background looked deeper because the compliment of green is red which when added to the orange made it look redder. In the blue square, the orange square looked lighter because the compliment of blue is yellow which made the orange look more yellow.

He then showed sample lamps of the entire color range available in fluorescent lights and an incandescent lamp, and demonstrated the appearance of the primary colors under the influence of each individually. No one source of light was good for the entire range of colors, but each was good for emphasizing a certain color or range of colors.

The program was rounded out by two other speakers: Mr. Dickelman of Milwaukee, who spoke on "Electronic Control in Store Operation", and John Burke who spoke on "Lighting as a Sales Investment."

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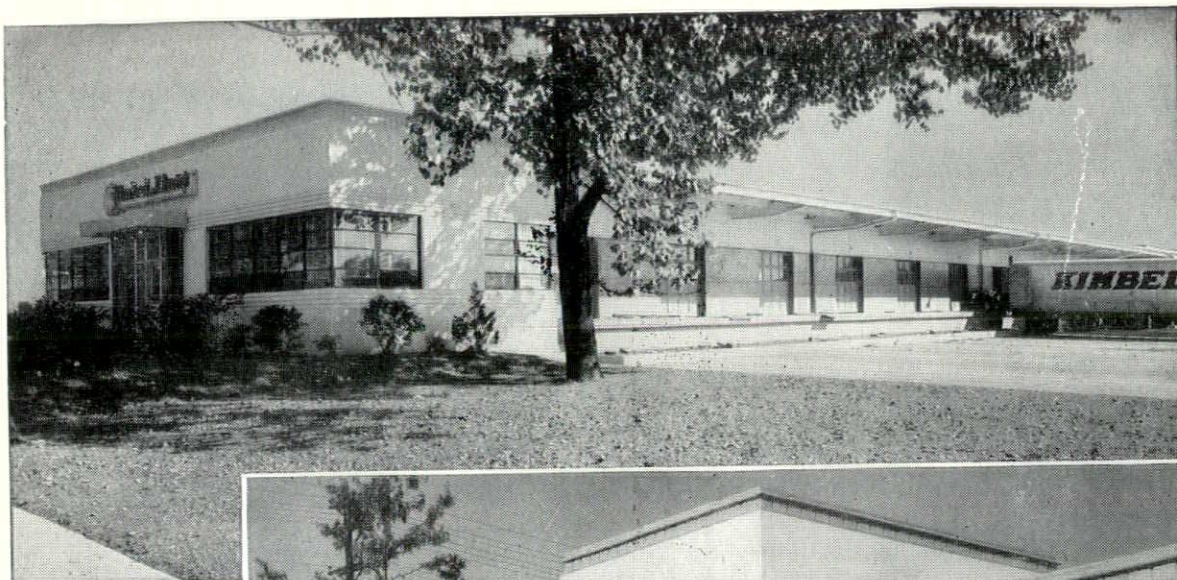
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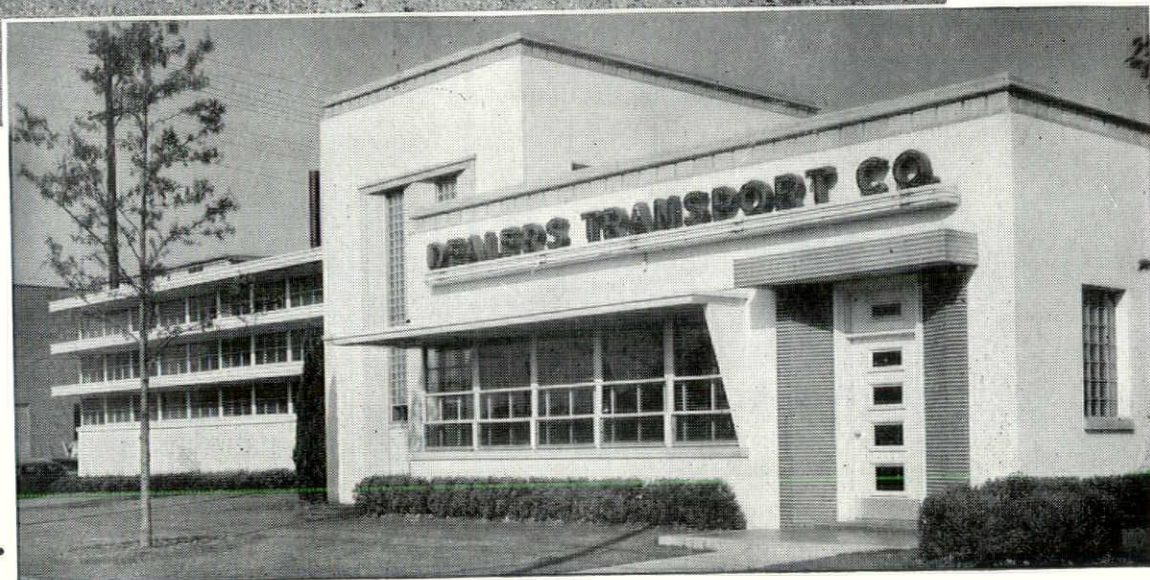
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Two truck terminals in Memphis. Hulsey and Hall, architects; H. B. Hunter, structural engineer.

Upper photo: Office and warehouse, Kimbel Lines; Building Constructors, Inc., contractor.

Lower photo: Office and maintenance shops of Dealers Transport Company. B. E. Buffalo, contractor.



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